ments be fairly distributed, the amount would be divided between them in about equal proportions."

They advised the immediate formation of a company to take proper steps to raise a capital of 600,000*l.* for the execution of the trunk railroad and stations north of Holborn valley, to be constructed with four double lines, sufficient for the accommodation of all the companies, if they shall elect to come in, with means and facilities of proceeding to complete the entire project as originally proposed, by a bill in the next session of Parliament,—and this the meeting confirmed.

THE HAWK-BOY AND THE JUDGE.

AN INCIDENT IN A LAW COURT.

In the Islington County Court, recently, an action was brought by a boy against his master, to recover a week's wages, and the following colloquy took place between the learned judge and the plasterer's page:—

The Judge.—Why is your master not here?

The Boy.—He's as drunk as a judge, this morning.

The Judge.—What's this bill for, against your master?

The Boy.—For feeding the hawks.

The Judge (innocently).—What! does your master keep birds?

The Boy (holding up his hands, as if pitying the legal and learned functionary for his ignorance).—*Buds*, no! How green you must be. (Roars of laughter.) The hawks we feeds an't live uns.

His Honour was here set right by one of the officers of the court, who in his youthful days, it appeared, fed the plasterer's aviary.

The Judge.—Ah, I see: we must all live and learn.

The Boy.—Well, I'm blest if you an't, begging your parding, Sir, my lord, got a deal more to larn afore you dies. (Much laughter.)

His Honour, finding the hawk-boy a chalk too much for him, as the *gamin* expressed it, disposed of the suitor by telling him he would order his master to pay his wages, and allow him his day's expenses.

LANDLORD AND TENANT.

IMPORTANT AS TO THE PAYMENT OF LAND-TAX.

Robertson *v.* Russell.—This was an action brought before Mr. Serjeant Jones, the judge of the Clerkenwell County Court, to recover two quarters' land-tax paid by the plaintiff for a house hired of the defendant.

The defendant put in an agreement, signed by the plaintiff, in which no mention was made of the payment of the tax in question, and cited the cases of *Armfield* v. *White*, 1 Ryan & Moody, 246, and *Manning* v. *Lunn*, 2 Car. & K. 13, in which it was held that the tenant was liable unless there was an express stipulation to the contrary.

His Honour, having looked into the authorities, observed that, although the land-tax is a tax peculiarly falling upon the landlord, from whom the tenant has a right to recover it, it was perfectly clear that he could not do so where, as in the present case, he enters into an agreement to pay all taxes. The plaintiff had no doubt entered into the agreement in ignorance of the law, the state of which he (his Honour) could not alter. The tax should have been expressly excepted in the agreement, and there was no alternative but to give judgment for the defendant.

CAUTION TO BUILDING SOCIETIES.

Brompton County Court.

An action was brought by Robert Clarke and John Quick, trustees of the Union Joint-Stock Building Company, to receive 42*l.* of William Bell, drawer of a bill of exchange, a third time renewed. The bill was put in, and payment by the acceptor shown by the plaintiffs, several of the directors, and the treasurer of the company. The deed was produced, on which the society was founded, duly registered, enabling it to sue in the names of the trustees, but only giving it power to *borrow* and *lend* moneys on *mortgage*, and not otherwise, or as the plaintiffs had in this instance. A supplemental deed was also put in by Mr. Clarke, the plaintiff's counsel, but was objected to by Mr. Pullen, the counsel for the defendant, on the ground of its not coming within the provisions of the Act relating to Joint-Stock Companies, the 7 & 8 Vict. c. 110, ss. 10 and 21. The learned judge coincided with the views of Mr. Pullen, and rejected this supplemental deed as evidence. Mr. Pullen then urged that the original deed was inadmissible as evidence, as it did not give power to sue for moneys merely advanced on personal security, or bills of exchange in the way now proposed. His Honour rejected this deed also, and considered that he ought at once to nonsuit the plaintiffs; but as the defendants had other objections, he would go on with the case. The defendant and a witness now proved, to the satisfaction of the Court, that a material alteration had been made in the bill since its drawing and acceptance. Plaintiff's counsel now proposed to give at a future time evidence respecting the deed, and asked an adjournment. His Honour refused this, and gave judgment of nonsuit on two grounds,—first, the invalidity of the deeds in this case,—and, secondly, because he considered the defendant had proved the alteration in the bill. Verdict for defendant, with costs. This decision is of interest to all building societies, who, to obtain higher rate of interest than they can upon mortgage, have lent their funds upon bills of exchange, or otherwise than their deeds of enrolment provide. It is clear all moneys lent as in the present cannot be legally recovered.

Notices of Books.

Progress in Art and Architecture, with Precedents for Ornaments. By John P. Seddon, Architect. London: Bogue, 1852.

When we opened Mr. Seddon's volume at the illustrations, we fancied, for an instant, that it was a new work by the able and popular author of the "Lamps," so closely is the manner followed; and there is a similar reflex to be found in the letter-press, including wild abuse of "Restoration," the Renaissance, and those who have the misfortune to think differently from the writer, with corresponding admiration of St. Mark's, at Venice. We do not say this unkindly, to discourage the writer, but to warn him against being simply an echo, and lead him to think for himself. We should be glad if we were able to speak with unqualified praise of the work, because the writer is possessed of ability and energy, and will, we have no doubt, aid in advancing the art he evidently loves. It has many good passages, and twelve plates of Byzantine and Early Gothic ornament, some of them, especially plate 7, very cleverly drawn on stone by the author.

He is enthusiastic in claiming pre-eminence for *art* over *science*. He says—

"The latter may, indeed, like the insect architects of the ocean coral isle, patiently adding fact to fact gleaned by observation, build again in theory the system of the universe; yet her work is that of reason and intellect alone, a simple process of induction, and, amid all the pride of the knowledge thus gained, and the ease of wealth it procures, there is cause for fear lest the affections become blunted, and the faith relaxed, and the heart steeled, so that men take no more notice of the glory of the heavens, save that they drop fatness on their fields, or guide their vessels through the deep, nor of the bow set in the clouds, but for its prophecy of the seasons; but the warning voice of art is raised to fix the most transient beam of loveliness that passes over the face of nature, and to stay for the thankful admiration of millions and tens of millions yet to be born those revelations of grandeur and beauty which stand as the epochs of a life-time, while she is able further to create beauty for herself, working with the principles she has gleaned from nature, and adding thereto the image of thought."

The headings of its four chapters are—

1. The due rank of art corresponding with that of science, and the hopes and means of attaining thereto.

2. The unity of art and the relation of its several branches.

3. The respective positions of architecture, painting, and sculpture, and the requisite treatment of the latter for the purposes of architectural decoration.

4. Precedents for architectural ornament.

The British Almanac and Companion for 1853. Charles Knight, Fleet-street.

For twenty-six years Mr. Knight has given the Almanac a "Companion,"—one always brim-full of information and useful knowledge. We willingly endorse the publisher's own statement that "The series is of permanent value on two accounts:—1. The unparalleled course of public improvement during the quarter century of its publication is here recorded, year by year, either in separate articles, or in statistical tables; and 2. A great body of information, principally in a tabular shape, on subjects of mathematics, natural philosophy and history, chronology, geography, &c. is here preserved."

The present volume contains, amongst other papers, one of Mr. DeMorgan's erudite and ingenious essays, "On the Difficulty of Correct Description of Books;" a paper on "Electric Telegraphs," which records progress up to this time, and some remarks on the "Railways of the Continent and America."

With respect to the section on "Public Improvements," we do not throw any discredit on it by saying that it contains nothing new to the readers of the *Builder*,—but considering the great extent to which it is obviously indebted to our journal, some reference to it would not have been out of place.

Ancient and Modern Colours, from the earliest Periods to the present Time, with their chemical and artistical Properties. By William Linton. London: Longman and Co. 1852.

In an age such as this, when,—notwithstanding chemistry and its progress constitute, in many respects, a fair and just subject of self-gratulation,—we are told that there are painters of good name and note whose elaborate and valuable productions actually melt away and disappear in about as many months as ancient paintings have withstood the influence of centuries without change at all,—and in so melting, dropping an eye, and so forth, afford an incredulous age, perhaps, some glimpse into the mysteries of bleeding Salvators and winking virgins,—such a little work as the present cannot but be an acceptable and a valuable boon to art. It is, doubtless, based on the tabular concentration of important information on the same subject, by the same author, printed some time since for private circulation, but published in the *Builder* at the time. The present much more extended production is appropriately dedicated, by permission, to H.R.H. the Prince Consort, as president of the Royal Commission of Fine Arts and of the Great Exhibition of 1851. That portion of it which relates to the knowledge of the ancients in colours and painting is particularly interesting. It evolves many glimpses of a far higher state of art and knowledge than the moderns are generally willing to allow that the ancients possessed. Many of the colours used by the latter were, as is well known, of the most durable kind; and it is ascertained that discoveries regarded as quite modern, such as those relating to the silicates, were well known in ancient times.

Still, much remains to be done, both in the re-discovery of ancient processes, and the advancement of new. Sir H. Davy, and other eminent modern chemists, have done not a little towards these ends, especially the former; and every one who can,—however little authority he may be able to bring along with his suggestions,—ought to aid in so good a cause as far as possible. With this view, perhaps it may even be worth while for us to mention a little circumstance noticed by ourselves while experimenting with one of the most esteemed colour-bases of the ancients, namely, iron, though without any relation to the preparation of mere colours. Hæmatite, or blood-stone, is an exceedingly hard and stony red oxide of iron. Desiring to *grind* (shall we call it) this stony oxide into a very fine powder *chemically*, we extracted its nitrate with nitric acid in the usual way, precipitating the oxide with caustic potash or soda. Now, what we regard as worthy of note here is the fact that although the oxide, while being so precipitated for the first time, had still a crude, rough, and heavy aspect; a second and a third extraction and precipitation seemed gradually to refine its particles, so that at length it precipitated in a beautiful and subtle floating film, with quite a gelatinous aspect. This we do not presume to explain chemically: it may appear to be not very consistent with the atomal theory: nevertheless, it is *a fact*, and as such we think it worth while to state the circumstance, together with the suggestion,—might not metallic colours be thus, as it were, chemi-

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